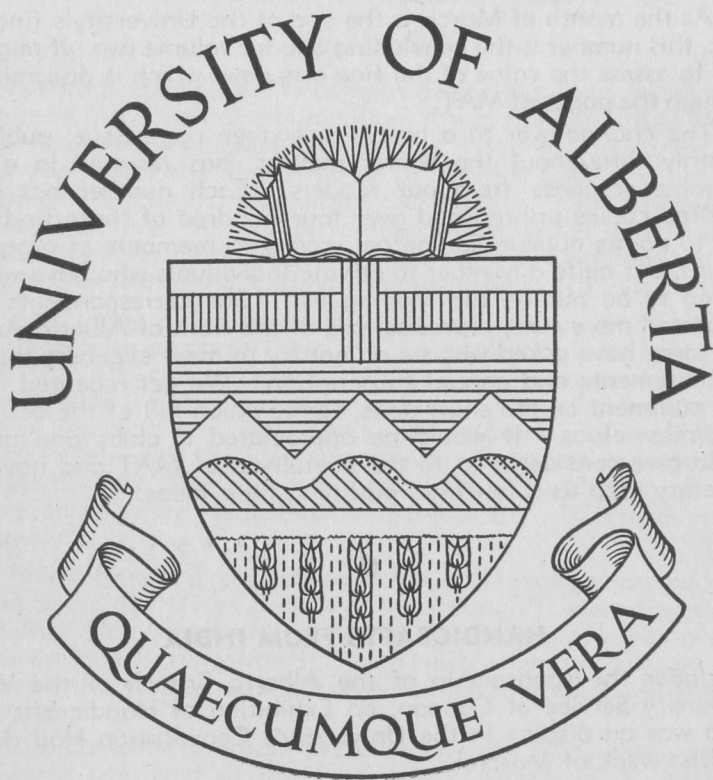


M.A.T.



March, 1953

Vol. 2, No. 4

MUSIC, ART, THEATRE

Issued by the University of Alberta
Departments of Fine Arts and Extension



EDITORIAL

As the month of March is the end of the University's financial year, this number is the concluding one for volume two. It might be well to assess the value of the fine arts news which is disseminated through the pages of MAT.

The change-over to a twelve or sixteen page issue, published monthly throughout the winter months, has resulted in a considerable response from our readers. Each number has seven hundred copies printed and over four hundred of these find their way to points outside Edmonton, mostly to members of organized groups, but quite a number to private individuals who have written asking to be put on the mailing list. Our correspondents have suggested more cuts, reproductions of the work of Alberta Artists, and some have asked why we do not try to meet expenses through advertisements and annual subscription. We get repeated favorable comment on the short news items, which tell of the activities of similar clubs. It would be appreciated if clubs and groups would give consideration to the usefulness of MAT and have the secretary drop us a few lines outlining their ideas.



HANDICRAFTS FROM INDIA

Under the sponsorship of the Alberta Branch of the World University Service of Canada, an Exhibition of Handicrafts from India was on display in the University's Convocation Hall during the first week of March.

Edmonton's Mayor Wm. Hawrelak opened the Exhibition, and commented on the many wonderful examples of craftsmanship. Many of the attractive samples of hand weaving, inlaid trays, beaten brass ware, and delicate ivory carving found a ready sale. The organization was under the convenorship of the local director, Muriel Gentleman (2nd year Education).



THE UNIVERSITY SYMPHONY ORCHESTRA

by Alan Bell

Although the University campus of pre-war years was not lacking in an instrumental organization, it was not until 1946 that the first exclusively symphonic orchestra made its appearance. In that year under the leadership of Dr. Gordon Clark the University Symphony Orchestra was organized by Prof. John Reymes-King. Since that time the orchestra, expanding under the successive leadership of Dr. Tad Lindscoog and Mr. A. B. Crighton, has taken its place as one of the leading campus musical organizations.

This year, as in previous years, the orchestra climaxed its activities with a concert held in Convocation Hall on February 26 and 27. The concert was highlighted by the musical artistry of three young university students, Ruth Chennells, violinist, and Peggy Galbraith and Jean Keeley, duo-pianists. Miss Chennells, concert mistress of the Symphony, gave an outstanding performance of Beethoven's "Romance in F" for violin and orchestra, while the duo-pianists were featured in Saint-Saëns' "Carnival of the Animals".

Mention must also be made of Mr. K. Traxels, whose cello solo, "The Swan" (in "The Carnival of the Animals") was enjoyed by all and Mr. Alan Hood who provided an enjoyable addition to the same work by his narration of Ogden Nash's humorous verses, which describe the various animals depicted by Saint-Saëns in the composition.

The complete program presented by the thirty-seven member orchestra consisted of the Fugue in E Minor—J. S. Bach; the "London" Symphony—Haydn; Romance in F for violin and Orchestra—Beethoven, Finale from the "Farewell" Symphony—Haydn; Overture "Orpheus in the Underworld"—Offenbach; A Folk Song Suite arranged by Vaughan Williams and lastly, Saint Saëns' "Carnival of the Animals."

In addition to its yearly concert, the Orchestra has participated with other campus musical organizations in the Christmas concert of the University Musical Club, which has been held for the last three years. Last year, too, the orchestra had the privilege of performing in Red Deer under the sponsorship of the Quota Club.

With the completion of its final concert the orchestra ended another successful season for which much credit goes to its conductor, A.B. Crighton, lecturer in music at the University, and an enthusiastic executive led by Ralph Conquest.

* * * * *

Editor's Note: Alan Bell, who contributes the foregoing article, is a third year student,—taking in the Fine Arts Pattern. An Executive of both the University Musical Club and the Symphony Orchestra, Mr. Bell is a violinist of talent, who has given generously of his time and abilities, both as a performer and in organizational work.

EDMONTON SYMPHONY ORCHESTRA

On Sunday evening, March 22, the Edmonton Symphony Orchestra presented its final concert of the season. The capacity audience certainly had little reason for disappointment in this concert. They were treated to a performance the high calibre of which was, I'm afraid, taken for granted instead of being appreciated as the achievement it was for a symphony orchestra's first year.

The program opened with Schubert's Symphony number 5 in B Flat. This work was given an excellent performance by the orchestra, as well as a competent and sympathetic interpretation by the conductor. Personally I have always found this particular symphony a little tiresome and as usual I had had enough of it by the end of the second movement. However, that is only a personal reaction to the work itself and for those who enjoy this work I'm sure this performance was most satisfying.

The program continued with a performance of Tschaikowsky's Marche Slave. This is certainly not Tschaikowsky at his best but it is a work filled with color and contrast and it usually appeals to an audience. In did so this time in spite of the fact that it was the weak link in the program. The Schubert Symphony as well as the Brahms Concerto which came later showed the results of intense study and rehearsal. Naturally, for reasons of economy and limitations of budget, rehearsal time is limited, and I presume that these two larger works received most of the available time. But if one number had to suffer, I was grateful that it was the Tschaikowsky.

The last number was the Brahms Violin Concerto in D major for violin and orchestra. It was magnificent from every point of view. Ricardo Odnoposoff, who played the solo part, was most satisfying. His playing has a rich gipsy timbre which is most suitable in this work. One of the things which most deeply impressed me in his playing was his superb and intuitive timing. Such timing can't be described, it has to be heard to be appreciated. His technique was so flawless that you weren't conscious of it while he played—it never obtruded as it does with so many lesser artists. His cadenza in the first movement was so beautiful in tone, in execution, in understanding, beauty and integration that it is beyond the limitations of mere words.

And in the concerto the orchestra undoubtedly gave its finest, its most mature and finished performance of the season. Edmontonians should be very proud indeed of their symphony orchestra and they should be doubly proud and most appreciative of its brilliant and gifted young conductor. Lee Hepner is also a native of Edmonton. Most cities must import their conductors from larger centres.

Looking back now over the year's performance I think both Mr. Hepner and the orchestra can feel a very real sense of satisfaction and accomplishment. There have been weak spots in every concert but certainly that is to be expected. They have many handicaps such as limited rehearsal time, the necessity of importing players for the actual concerts who of course do not have the rehearsal opportunities they should have, the necessity for holding the concerts in a makeshift and acoustically poor theatre. And this is their first year—their accomplishments have been of an almost unbelievably high calibre. We wish them even increased success for next year and we hope that at least some of their handicaps will be eliminated. Certainly they merit all the support and all the assistance we can give them.

EDITH A. TAYLOR.



THE MEDICINE HAT SCHOOL OF ART

The Medicine Hat Art Association was organized in September of 1945 with Rev. L. T. H. Pearson as President and Mrs. G. Ross Gibson as Secretary, and application was made for regular visiting instructors from the Department of Extension. Later, the Art Association became a member of the Federation of Canadian Artists and is now valiantly doing its best to uphold the honour of its present title—The Medicine Hat Branch of the Federation of Canadian Artists.

To prove that we have held our own with other branches of the Federation, we can give the names of scholarship winners such as Stan Fleming—now a commercial artist in the United States; J. J. Barrie, our local instructor; Walter Danylak, now studying commercial art in Chicago; Helen Ritz; Mel O'Connor; Howard Manz, now studying at McGill University under a residence scholarship; and Carrol Jane Beny.

This year over 40 students, covering a wide age range, enrolled with the class—this was the largest enrolment since 1945. We are having two local exhibitions each year, and also sponsor the Alberta Visual Arts Board exhibitions. The Stampede Exhibition Committee recognize us each year by requesting us to show our work in their premises at the Stampede Grounds. Over the eight years we have been successfully carrying on our work, 262 students have enrolled with the art school.

The club has been fortunate in having the use of the City Council Chambers for their classes. The City Fathers' enthusiastic and generous support in permitting classes and exhibitions to be held there is a frequent topic of conversation at meetings.

The following well-known instructors have been arranged for through the Department of Extension of the University of Alberta: H. G. Glyde, R.C.A.; Miss Annora Brown, A.O.C.A., A.A.S.A.; W. J. Phillips, R.C.A.; Mrs. Marion Nichol; Mr. Jack B. Taylor.

The Medicine Hat Public Library Board have kindly given a portion of their show window for a continuous display of pictures by our members.

The Classes are organizing 'film nights' now, during which art matters of public interest will be discussed, and art films shown. These public meetings will be held regularly throughout the season.

Exhibitions by instructors will be a feature of the current season. Mr. Jack Taylor will give us the benefit of his one-man showing of 40 pictures during April.

Local Exhibitors have shown their works at the Lethbridge Sketch Club's Open show. Those exhibiting from Medicine Hat were J. J. Barrie, Mrs. Alison Smith, Mrs. Thos. Hargrave, Mrs. G. Ross Gibson and Mrs. M. H. Stone.

One student, Mrs. G. Ross Gibson (Helen Beny Gibson) had her works shown in the Canadian Federation of University Women's Clubs' first art exhibit at the Chateau Laurier in Ottawa, and at the Canadian Dental Association exhibit at the Vancouver Hotel, Vancouver, B.C. during the past year.

Many of our students have attended the Banff School of Fine Arts. Mrs. Thos. Hargraves, who was one of the first to join the Club in 1945 still attends the classes at Banff, and she says learns something new every time. Her work through the years shows great improvement and that preciseness learned through much study and practice. Others who have attended in past years are Mrs. Mable Stone, Mrs. Mary Stone, Mrs. Helen Gibson, Miss Eileen Pattison, Mr. Allison Smith, Hilliard Craddock, Jack Barrie, Helen Mitchell, Howard Manz, Carrol Beny, Annemarie Gibson, Malcolm O' Connor, Stan Fleming, Helen Ritz, Walter Danylak, and very likely many others will be attending this year.

One of our students recently obtained a Certificate of Merit from the Latham Foundation International Poster Contest. Miss Anne W. Shepherd has shown her work in this contest for the last

two years. She is also a graduate of the Art Instruction Inc. of Minneapolis.

The Officers for 1952-53 season are R. M. Block, President, Mrs. Thos. Hargrave, Vice-President, Mrs. Marion Byers, Secretary, Mrs. Mary Stone, Treasurer, Miss Anne W. Shepherd, Publicity and Program, J. J. Barrie, Local Supervisor.

A. W. SHEPHERD.

RURAL ART EXHIBITION

The Calgary Allied Arts Centre and the Edmonton Museum of Arts are sponsoring an exhibition of the work of rural amateur artists to be held in Calgary in September through part of October, and in Edmonton through October and part of November. Following this, twenty-five pieces will be sent on tour for fifteen months through the secondary centres of the Province by the Alberta Cultural Activities Branch.

CONDITIONS OF ENTRY

MEDIA. All media; any type of water colour, oil, black and white or coloured drawings or prints in any techniques; pastel.

FRAMES AND MATS. Oils to be substantially framed suitable for travelling; water colours and pastels glassed; prints and drawings strongly matted.

SUBJECT. Any subject but under no circumstances will copies of other pictures, calendars or reproductions of other pictures be acceptable.

SHIPPING. The artist will pay shipping charges to Calgary and return shipping charges if from southern region,—if in the northern region pay shipping charges and return to Edmonton.

JURY. This will meet no later than the middle of June and will consist of the various Provincial and local art societies with branches in Calgary and Edmonton. The major exhibition will be selected by this jury, (80 pieces approx.) and the selection of the 25 pieces to go on tour will be made at the same time. Pictures not judged suitable for hanging will be returned immediately following jury's selection. After the Edmonton exhibition those pictures not selected for the travelling tour through the province will be returned to the artists. The decision of the jury is final.

TIME OF ENTRY. Entry forms, (Form No. 2) must be returned to the Calgary Allied Arts Centre by May 16th. Apply here for forms.

DIMENSIONS. All entries may not exceed the longest dimension of 36" on the long side of a frame, nor be less than 12" on the shortest dimension of a frame or mat.

COMMISSION ON SALES. The commission charged by the Allied Arts Centre and the Edmonton Museum of Arts is 15%. That charged by the Cultural Activities Board is 10%.

NUMBER OF ENTRIES. A maximum of three pieces from each artist.

Catalogues will be printed. All exhibitors will be notified if their work has been accepted or rejected by the jury, and of the itinerary of the exhibition. Please be advised that the price placed on a picture is an important consideration both of the jury and of the public. Make your prices reasonable.

ART EXHIBITS AT THE UNIVERSITY

While many people spare a casual glance at the various local and travelling exhibitions of art displayed from time to time in the Arts Building or the Rutherford Library, most are unaware of the number and scope of these exhibits. Following is a list of exhibits held this year:

1. Mrs. Laura Reid Memorial. Oct. 1-15. This was a W.C.A.C. Show, a retrospective showing of Mrs. Reid's paintings.
2. Murray MacDonald Water Colour Show Oct. 15-30, a showing of Mr. MacDonald's work over the past few years. Very popular.
3. Dr. Stuart Clare Show, featuring abstract composition with emphasis on colour and design. Nov. 1-15.
4. B.C. Primitive Show, a W.C.A.C. show Nov. 15-30. This was of historic and artistic interest emphasizing creative and technical abilities. Very popular.
5. U. of A. Staff Show Dec. 1-20. A selection of work done by members of the Fine Arts Staff and extension assistants.
6. Canadians in Paris. A W.C.A.C. show Jan 1-15, 1953. A survey of work done by Canadians who have been in Paris at one time or another.
7. Mexican prints. Jan. 15-30. A W.C.A.C. Show. Exhibited the artists most representative of Mexican daily life. Very popular show.
8. UNESCO Print Show Feb. 1-30, a U. N. Show. An excellent showing of reproductions of Old Masters.
9. H. G. Glyde Show in Rutherford Library up to Feb. 1. Mostly recently completed work. Well liked by all.
10. U. of A. Print Show Feb. 1-15. A showing of prints donated by the Carnegie Corporation.
11. Ganymed Prints. A W.C.A.C. Show Feb. 15-28 featuring excellent reproductions by old and new masters.
12. Takao Tanabe Show Mar. 1-15. Work of a Vancouver artist who studied at Banff.
13. U. of A. Student Show Mar. 15-30.
14. Children's Classes Exhibit. April 4-11. Work of the Extension children's classes.
15. George Weber Show April 16-20. Silkscreen Prints.
16. English Lithographs April 13-30 with excellent lithographs by living English artists.

ART NOTES

University of Alberta art students will hold their Annual Exhibition in the Rotunda of the Arts Building between March 18 and April 3. This should be an interesting show with a wide variety of techniques and compositions displayed.

The travelling exhibition of paintings by J. B. Taylor, which is now touring Western Canada, winds up at the Edmonton Museum of Art from May 15 to 30. Mr. Taylor's exhibition has attracted large audiences in its tour of various Canadian cities and this artist's talents have been justly rewarded with much praise and high interest.

Dr. Locke of the Lacombe Art Club is spending a few weeks in Edmonton. We are happy to see him around the University Art Classes and hope he will find his stay enjoyable and profitable to the greatest extent.

Warren Gaylor of Dawson Creek is at present studying at the Vancouver School of Art and we hope to hear big things of Warren. He has attended the spring course held April 1 to 10 for the past two years and we hope to see Warren join the class again this year for another ten days of painting, from May 26 to June 6.

Calgary Allied Arts Centre, (Coste House) announces that spring hobby classes are being arranged for the months of April, May and June. These include:

- D. 1. and D. 2. PAINTING FOR FUN . . . Outdoor sketching for adults Wednesday and Saturday afternoons from 2:15 p.m. for two hours. Opening date Wednesday, April 15 and Saturday, April 18th.
- D. 3. PAINTING FOR BUSINESS AND PROFESSIONAL MEN. Monday evenings.
- A. 1 CERAMICS. Two classes, Monday evenings and Wednesday afternoons.
- P. TEEN-AGERS PAINTING CLASS. For young people from 11 to 15 on Saturday mornings.
- G. ADULT BALLET. Thursday evenings. Applicants should have some previous training.
- O. RADIO WRITING. Wednesday evenings.
ADVANCED WRITING COURSE To be announced
ADVANCED MUSIC COURSE To be announced

For further particulars write to the Coste House, Calgary Allied Arts Centre, Calgary.

DRAMA NEWS



"OUT FRONT" AT LETHBRIDGE

Curtain time was drawing near and the excitement always present at a festival was in the air as we took our seats for the 1953 Alberta Regional Festival. The adjudicator, Mr. John Allen, took his seat in the centre of the audience and the play was on. The first night's play was "NIGHT MUST FALL" by Emlyn Williams, presented by the Lethbridge Playgoers. The play itself is not well written, and to go over at all it must be slickly acted at a breathtaking pace. However, in spite of inexperience and lack of this vital "pace", the Playgoers had some fine moments and their lead, Danny (acted by Bill Fruet) played a difficult role very well. This was his first acting experience, we found out later, and Mr. Allen in consideration of this, awarded him "Honorable Mention". Mr. Allen's criticism, after the play, was constructive and his manner charming. We went away from the auditorium thoroughly satisfied.

The second production was Shakespeare's "OTHELLO" entered by the University's Studio Theatre. This group comprised seasoned players whose stage presence and control were essential for the success of this masterpiece. As the play progressed, we fell more and more in love with Desdemona (Rosemary Hood)—in fact so much so that we couldn't understand how Othello could be such a fool as to doubt her! Robert Orchard as Iago was as cunning and sly a rogue as we could wish—perhaps a little too obviously so. Nevertheless, it was a thoroughly enjoyable performance on the whole, and in spite of a couple of technical difficulties which had us suffering agonies with the stage crew, held us in the mood throughout. The only scene which bothered us was the murder scene—couldn't the bodies have just piled helter skelter on the bed instead of carefully moving over to allow comfortable room for the next?

Mr. Allen was thrilled to have a Shakespearean entry in the festival, this apparently being the only one. His love of this great dramatist was obvious, and he considered the Studio Theatre players under Elizabeth Sterling Haynes' direction to have done a very fine job.

The third and last night saw the production of "THE EMPEROR JONES" by Eugene O'Neill presented by the Civil Service Playhouse of Edmonton. We felt that this was not a play, but a monologue, therefore, demanding a superman as the lead. Dalt Elton as

Jones, whom we understood came in at the last minute, did a creditable job as far as it went. The set was quite effective and there were times when we were completely swallowed up by the mood created by the drama. In fact, two of the audience were so disturbed by the scene with the Witch Doctor that they hurriedly left. John Allen, however, did not like the play. He felt that O'Neill's attempt to show the breakdown of a human soul was pitiful beside the genius of Shakespeare. We agreed with him, and sympathized with his obvious embarrassment that he could give no word of praise to the group's production.

Then the awards were announced and a communal holding of breath took place. Everyone now knows what these were and we concurred with every decision—which gives one a nice satisfied feeling. We went home having clapped ourselves out and vowing we would attend the next festival without fail. Let's hope there is a more representative showing next year.

JO CORMACK.

DEATH OF A SALESMAN

One of the Studio Theatre's outstanding successes was the performance of Arthur Miller's "DEATH OF A SALESMAN" in March. The tragedy of Willy Loman, the 'little man' unable to face the realities of life, was artistically and sensitively portrayed, and proved a most moving experience for the record number of patrons who attended.

The applicability of Willy's tragedy to all of us, the common denominator of every man whatever his standing or environment, was successfully brought out by the technique of "space staging",—the device of having the stage dark with pools of light in which the action takes place. This puts the burden of getting the idea across squarely upon the shoulders of the cast, and also enables one to switch with the minimum of confusion from scene to scene,—café to hotel room, garden to office etc.

Walter Kaasa as Willy and Frances Pearce as Linda turned in fine sensitive performances, and John LaFortune as Biff was thoroughly satisfying and did a splendid job. June Richards as The Woman, and other members of the cast did some very good work.

Director of DEATH OF A SALESMAN was Donald Pimm who is to be warmly congratulated on his enterprise and originality. Mr. Pimm comes to us from the States and is at present a student in Education. In addition to directing the play he also composed the incidental music,—with a view to having it completely in tune with the play, and not hampered by any other association. Here definitely is a young man worth watching.

WOMEN'S THEATRE GUILD

Congratulations are extended to the Women's Theatre Guild, (Edmonton Branch) on the success of its initial venture in

sponsoring performances of the two Edmonton festival entries on Feb. 16th and 17th. The two plays, the Studio Theatre's "Othello" and the Civil Service Players' "Emperor Jones" were put on in Victoria Composite auditorium and the Guild netted a tidy \$1,000 profit, after presenting each company with \$300 towards its festival expenses. This \$1,000 goes towards the fund for a Canadian fellowship in drama, which will enable one of our Canadian students now studying drama abroad to return to a paying job.

Much credit is due to all members of the Guild who took part in this project, from the indefatigable president Mrs. Elizabeth Sterling Haynes down. Convener of the undertaking was Mrs. A. S. Mitchell who was supported by the following committee heads:—Tickets, Mrs. H.G. Glyde; Front of the house, Mrs. Cecil Jackman; Publicity, Mrs. C.H. Henderson; Programme, Mrs. Harvey Hebb; Secretary, Mrs. Samuels; Treasurer, Mrs. Rosser.

ONE ACT PLAY FESTIVAL

The first festival of one act plays sponsored by the Edmonton Drama Council took place March 20th and 21st in Victoria Composite Auditorium. Five plays were entered, the winning plaque going to "THE BOOR" by Anton Chekov presented by the Children's Theatre of the Edmonton Recreation Commission. Phyllis Clevering, director of "The Boor", also won the Mrs. W.A.R. Kerr cup for the best performance. Marjory Mick won the Women's Theatre Guild \$25 scholarship to the Banff School of Fine Arts, for the 'most promising actress', and Terry Anderson received the similar award donated by the Edmonton Drama Council for the 'most promising actor'. These two actors took part in "THE COURT-ING OF MARIE JENVRIN" by Gwen Pharis Ringwood, presented by the Met-Teens. The Mrs. O.J. Walker trophy, a bust of George Bernard Shaw, given for the best set was won by "THE GOLD ALTAR" performed by St. Anthony's College Drama Club, directed by Father Vincent.

The winner of this festival competes in the provincial one act play festival held in Red Deer in April.

CALGARY THEATRE NOTES

This is a busy season for Calgary drama groups. The Arts and Letters Club is in the process of presenting their annual production "THE TORCHBEARERS", a satirical comedy which pokes fun at amateur theatrical performances and their actors who make up in enthusiasm what they lack in talent. The play is running from Monday, March 23 to Friday, March 27 and the first nighters were delighted with their fare.

Running this week as well—Tuesday to Friday—Workshop 14 is presenting "CRAIG'S WIFE", George Kelly's Pulitzer Prize Drama. This should prove a highly interesting production.

Another dramatic evening, the Calgary One Act Festival, is being held on Saturday, March 28th. Elizabeth Sterling Haynes

and Sue Laycock of Edmonton are adjudicating and the winner will compete in the Provincial Festival at Red Deer in April.

It is very unfortunate that these three presentations should occur in the same week. This will cut down the potential audience for each one and cause a tense feeling of rivalry—at least in the advertising if not in fact. Amateur theatrical groups should be working in complete co-operation, not opposition. Perhaps a Drama Council is the answer.

To continue with the spring menu—Calgary Civic Theatre is presenting "THE HASTY HEART" by John Patrick, starting April 13th to 18th. This is a delightful tragi-comedy of the last war, involving a dour Scot and a pretty nurse. The whirl of the kilt and the skirl of the bag pipes are important ingredients—plus Sugarfoot Anderson!

Since Calgary is blessed by such active dramatic organizations, audiences can look forward to interesting stage productions all season long.

JO CORMACK.

HOW TO BUILD YOUR OWN LIGHTING EQUIPMENT

(Continued from Last Month)

by A. J. H. Pullinger

(Production Manager and Technician, Studio Theatre)

"Floodlights"

Floodlights are more easily constructed than are spotlights. The tin that form the basis for floods can be adapted from a number of sources. Can tins, dishpans, bread tins and such can all be converted to floods with the simple addition of the socket arrangement, yoke, and "L" pieces for holding color frames as described for the spotlight. However, to be effective and efficient certain basic requirements must be fulfilled: (1) The tins must be deep enough to contain the lamp without it projecting beyond the edge of the tin. (2) The interior surface of the tin should not be shiny. Such a surface causes what is known as specular reflection. This gives rise to an uneven field of illumination—bright highlights, shadows, and bars of light and dark. The surface should be a flat white, giving a soft, evenly diffused light. If it is not like this, then it should be painted to give such a surface.

From the first look at the various sizes and shapes of tin cans, bake tins, dish pans, pails, and son on, it should be apparent that roughly two types of floods can be made. Where the future "flood" is shallow, just deep enough to contain the socket and lamp, it will be a "wide-beam" flood, capable of flooding a large area with light, but at a lower intensity. When the container is deep enough to allow the socket and lamp to be mounted well back into it, then it becomes a "narrow-beam" flood. This type,

of course, covers a smaller area, usually with a somewhat higher intensity.

To transfer the terms "wide-beam" and "narrow-beam" floods into actual tins, basins, etc, the wide-beam would be the bake tins, both square and round, shallow tin cans and dish-pans. The dish-pans are worthy of note as more than one socket can be mounted inside the large circumference—so long as the lamps do not interfere with each other. The effect here then would be a high intensity wide-beam flood. The narrow-beam floods are made from large tin cans, pails, metal waste-paper baskets and so on. The writer constructed such a narrow-beam high intensity flood by mounting a "Mogul" sized socket into a large tin pail that restaurants buy bulk cooked apples in. This size socket took a large PS-type 1,500 watt lamp. The bronze color of the tin inside was painted over with a coat of flat white heart-resistant paint.

With all types of floods a strip of flat black paint should be applied on the inside of the front edge. It should be 1½ inches wide for the wide-beam flood and three inches wide for the narrow-beam. The reason for this is to cut out distracting spill light reflected from the front inside edges. If there is still some unwanted spill light, the amateur can borrow a principle used by professionals. This entails the use of "barn doors" or "flippers". Take four pieces of thin, stiff cardboard or Bristol board cut in length equal, or larger than the diameter of the flood light. Experiment by holding a large piece of this card beside the flood, moving it back and forth until the light is cut off where required. Cut this size out of the card and paint it with flat black paint. Now thumb-tack it to an ordinary spring type clothes-pin, and clip this to the edge of the flood where required.

It is not possible to state that one type of flood is better than another. This is entirely dependent on what is required of the lighting in each specific instance. For example, if sunlight is to come through a medium sized window, then a narrow-beam, high intensity flood is needed. If a backdrop must be illuminated from a relatively short distance, then a number of the wide-beam floods are required. Just as the painter uses a number of different types of brushes to obtain the desired effect, so the lighting designer must use different types of lighting instruments to achieve the effect he has in mind. Hence if at all economically feasible, two of three of each type of flood should be built.

If the group wishes to proceed further with home-built equipment that is somewhat more complex and expensive, but much more efficient, then they should consult Theodore Fuchs' book "Home Built Lighting Equipment". This book is quite extensive with a large number of excellent scale draftings of the various instruments. It is carried by the Department of Extension Library. The library also carries other books on this subject, and they are well worth consulting.

The author has been, during the writing of this article, all too aware of the value of the Chinese proverb about the worth of

one picture! It is difficult to use a purely verbal description of a purely mechanical process of construction. It is sincerely hoped that, as such, it has not proven too confusing. If clarification of the processes described is required, or further information wanted, then send your request to the author, c/o Studio Theatre, University of Alberta, Edmonton. And if you have any improvements over the equipment described—send in a description of it. It would doubtless be of value to others.

STUDIO THEATRE

University of Alberta

Hut A—Telephone 369369

SHAW'S "GREAT CATHERINE"

Plus a Persian Legend "KAI KHOSRU"

(Final play of 1952-53 Season)

First week: Monday to Saturday, April 6, 7, 8, 9, 10, 11.

Second week: Monday to Wednesday, April 13, 14, 15 at 8:15 sharp

"GREAT CATHERINE"

In answer to repeated demands for a play by G. B. Shaw we are presenting this extravaganza on an Englishman at the court of Catherine the Great of Russia. This is not a thesis play like "Man and Superman" or "Heartbreak House" but is never-the-less a brilliant satire, imbued with Shaw's inimitable wit and command of language. The leading roles are being undertaken by ELSIE PARK GOWAN as Catherine, and BEN BENSON as Captain Edstaston, and CHARLES NORMAN as Patiomkin.

"Great Catherine" is directed by ROBERT ORCHARD.

"KAI KHOSRU"

This play was written by the children of the famous King-Coit Childrens School of the Theatre in New York city. It is based on a charming Persian legend, and gives much scope for mime and dance. It is being performed by the boys and girls and adults of the Extension Classes in Acting (The Actor's Workshop) and is directed by ELIZABETH STERLING HAYNES assisted by GORDON PEACOCK.

TICKETS ARE NOW AVAILABLE to subscribers and will be on sale to the general public on and after April 3rd. AS BOOKING FOR OUR PLAYS IS BECOMING VERY HEAVY MAY WE SUGGEST THAT SUBSCRIBERS MAIL THEIR COUPONS IN IMMEDIATELY. We will send your tickets out by return mail. Orders received by telephone will **not** be held for more than two days not counting Sundays or after eight p.m. the evening for which they are ordered.

Listen to Studio Theatre next Tuesday at 8 for production notes
on

"GREAT CATHERINE"—CKUA

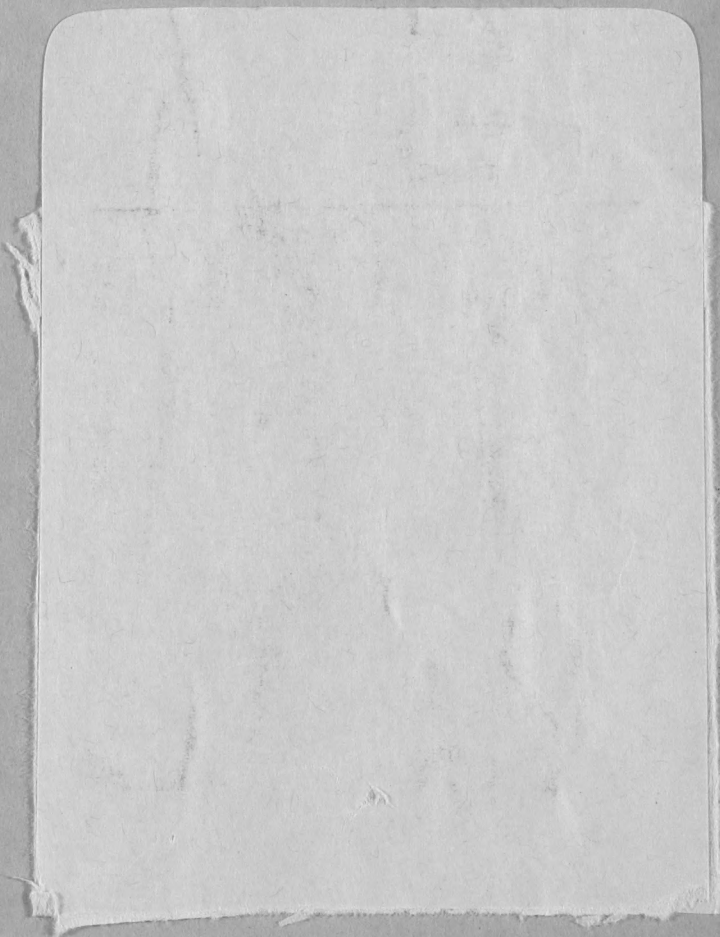


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